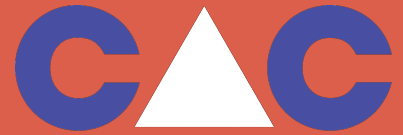




Elaku Eng'ai Enalili

Maasai
Men's Celebratory Song



Cultural Arts Centre
Tumaini University Makumira

Cultural Insights:

In Maasai culture, the rituals are an important part of society. Rites of passage and 'graduating' from one age group to the next is a monumental event in the life of an individual. For the Maasai men, going from boy to man and from man to elder is an occasion celebrated by many songs and dancing, and the whole community participates.

This song is sung at many different celebratory occasions, including rites of passage, age initiation, the meeting of different clans/groups, weddings, and birth of a child.

Musical Concepts:

Call and Response: In many musical traditions in Tanzania, the call and response format is widely used. The Maasai are no exception. Introduce this concept with different exercises such as speaking in turn, or telling a story with a common refrain sung/spoken by the listeners. Ask for examples of how call and response is used in everyday life through speech, listening, etc.

Variations: Another aspect of many Maasai songs is that the leading part is often varied depending on the singer and the mood. This is often done without much conscious thought, and when duplicating this effect, it should be done in a carefree, easy way. Practice this with a group by providing a simple melody with lyrics and asking individuals or small groups to come up with possible variations. Ask them to change one note, a few notes, the rhythm, the words, etc.

This is especially applicable in the solo voice notation. Each call may be taken as an individual variation, and the player is free to mix and match the order of the patterns, or even create new ones. The patterns notated are a few standard variations.

Keeping Rhythm with the Body: In many Maasai songs, jumping often accompanies and accentuates the song. The jumps are on the beat, accenting the first beat with a higher, more emphatic jump when needed. Sometimes as few as one person could be jumping in the middle, sometimes the whole group joins in to create excitement. In this song, participants often jog in a large circle (stepping on the beat) to generate movement and energy while singing. Practice jumping on the beat with the group, put on different kinds of music (from fast to slow and in between) and have them find the beat and begin jumping. In a more advanced level, have them distinguish between the high and low points of the song and ask more or less people to join in the jumping accordingly.



Elaku Eng'ai Enalili

Traditional Maasai

Trascribed by Megan Stubbs

A

Khoo e - la - ku/a - ke Khoo e - la - ku/a - ke Pha - pha lai y e - la - ku/a - ke

E - la - ku/e - ng'ai e - na - li - li E la - ku/e - ng'ai e - na - li - li E

B

2. Khoo Kho - oo Khoo ___ Kho - oo Khoo ___

khoo khoo - oo ___ Khoo ___ khoo - oo ___ Khoo

C

9 Kho - oo To - bi - ko - ki - lai y Khoo

khoo - oo ___ A - bi - kiye Olmurani o - lo - ku - lu ma - sho - pho / ol - ki - dong lo - se - u - ri

Back to B

The entire song can be repeated as many times as desired, likewise the 'A' and 'B' parts can be repeated individually as many times as desired.

Lyrics are often run together in a fluid manner, separate words that begin on the same syllable are separated by /.

The solo part can be varied with different melodic phrases, or the notated melodic patterns can be used interchangeably.

A simple rhythmic pattern is often made by using the beaded jewelry (*shanga*) while jumping on the beat of the song.

This transcription is based on a recording from the village of Isambashani Kiding'a, 2017

©2017



Cultural Arts Center

www.cac.ac.tz

Translations (Poetic)

Links:

[Video of Elaku Eng'ai Enalili](#)



An example of some traditional Maasai women's jewelry



Maasai men jumping during a song

Swahili:

Kiongozi: Daima Atafungulia

Wote: Mungu Atafungulia neema zote

K: Ndugu zangu Atafungulia tu

W: Mungu Atafungulia neema zote

K: Ndiyo

W: Ndiyo, ndiyo!

K: Ndiyo wangu wa kudumu

W: Nitadumu katika imani mpaka nitakapovishwa taji

English:

Call: He will pour out (grace/blessings) forever

Response: God will pour out all His grace

C: My kin (fellows, bretheren), He will pour out (His grace)

R: God will pour out all His grace

C: Yes

R: Yes, yes!

C: He is my everlasting God

R: I will endure in faith until I receive the crown

Credits:

Video/Audio recording:

Aliko Mwakanjuki & Gabriel
Olodi

Backround research:

Gabriel Olodi & Mercy Kimaro

Transcriptions:

Megan Stubbs

Translations:

Gabriel Olodi & Megan Stubbs

Curriculum design/formatting:

Megan Stubbs